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lar Latin and literary Latin; but, after all, in such discussions we are concerned primarily with *differences* and not with *resemblances*. The investigator's task is to determine the small differences between the two phases of the language, as being more important than the large resemblances, whatever use we may make of the different phases of the tongue. Of the significance of the often cited pairs *equus caballus*, *os bucca*, *bos vacca*, there can be no doubt; they are a more valuable commentary on linguistic conditions than a hundred classical words which were both literary and popular, and appear both in Cicero and in Italian. Then, too, popular language has its fads and fancies, and many of its words and usages are transitory, while literary language is relatively unchanging because of the literary norm; consequently, many rare usages may be in reality popular or vulgar, though they have left no heritage in Italian. A fundamental fallacy lies in proving that abstracts are relatively rare in popular speech, and in then claiming, upon the evidence of the use of abstracts, that popular speech and literary language substantially agree; the burden of proof or disproof must rest with the commoner concrete substantives, not with the rarer abstracts. And finally, it would be well to supplement this investigation by a reverse investigation, by means of Körting's *Lateinisch-romanisches Wörterbuch* (apparently not consulted by Professor Stewart), to determine how many of the abstracts in Romance dialects are derived from Latin originals which fail to appear in the literature, or from words formed with the old suffixes in late Latin; their testimony might easily show the extensive living use of certain suffixes in the late period, in a way not to be surmised even by an examination such as that made by Stewart.

Despite these qualifications, the reviewer believes that Professor Stewart has done a valuable piece of work, and has thrown a flood of light upon phenomena previously ill-understood or misunderstood; and that the additional testimony to be derived in the ways just indicated would not materially alter his results. His treatise must be carefully consulted by every one who hereafter attempts to deal with the Roman *sermo plebeius*.

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ROLAND G. KENT.

Latin Songs: Classical, Medieval and Modern, with Music. Edited by Calvin L. Brown. New York: G. P. Putnam's Sons (1914). Pp. 135. \$2.00.

Mr. Brown has made an attractive and comprehensive collection of the Latin songs of all ages. As the title indicates, the order is chronological, with reference, naturally, to the words. The book opens with a graceful, rhythmic musical setting of

the *Carmen ad Dianam* of Catullus (34), composed by Edward F. Schneider. The following number, Catullus's translation of Sappho's *φάλκερά μοι κῆρος* (51), seems most inappropriately mated to a sedate hymn-tune by Barnby, which for most of us has religious connotations. After Catullus comes Horace; we advance from the well-known *Integer Vitae* of Flemming past the interesting arrangements of Frederic De F. Allen to John Greene's music for the Sapphic and the Alcaic strophes. The student of Horatian meters may use these settings to very great advantage, for they preserve the relative quantities of the syllables, and a vivid realization of just how the 'longs' and the 'shorts' succeed one another in the various verses is absolutely essential for the securing of an appreciation of the true rhythm of Latin poetry. That the traditional emphasis on the first part of each foot is retained will seem of far less consequence to most teachers. May we suggest that, in order to avoid monotony or to come closer to the spirit of any given Ode, a teacher or student of comparatively slight musical proficiency may construct new melodies upon Mr. Greene's carefully worked-out time-values? It is to be regretted that some of the more common Asclepiadean stanzas are not represented by similar arrangements for four voices; Salaman's charming interpretations of *Vitas hin-nulco* and *Donec gratus*, intended for trained singers, are hardly adapted to pedagogical ends.

After the classic lyrics come the medieval hymns, beginning with the *Splendor Paternae Glorae* of Ambrosius (340?-397); *Veni, Creator Spiritus* is furnished with three settings of widely differing dates; Liszt contributes music for *Ave Maris Stella*, Schubert for *Salve, Regina*; to relieve somewhat the ascetic gloom of the famous *Dies Irae* and *Stabat Mater* appear the Goliardic *Meum est Propositum* and some Christmas carols—*Dies est Laetitiae* and the jolly *Caput Apri Defero*, in that version which is used to-day at Queen's College, Oxford.

When the medieval period has been left behind, the selections become much more miscellaneous in nature. Our old, old friends, *Gaudeamus Igitur* and *Lauriger Horatius*, now step forward, accompanied by Latin renderings of German folk and student songs, English hymns, College odes, and nursery rhymes (*Mica, Mica Parva Stella* and *Horner Iaculo*, for example). Among all of these everyone doubtless will find something to his taste; I like especially the *Dormi, Iesu*. According to the footnote, S. T. Coleridge found the poem on a print of the Virgin which he discovered in a little German village; the music is a Chilean Lullaby, arranged by Charles F. Manney. The gentle melody with its harp-like accompaniment soothes the spirit and weaves the dreamy spell of the true lullaby.

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